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STAMP NEWS

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SIDNEY, OHIO, DECEMBER 11, 1961

Whole Number 1727

"Fine Arts" Popular Topical

Philippines Honors Federal Employees

The Republic of the Philippines has announced the December 9 release of 6c and 10c commemorative stamps in tribute to the Philippine Government Employees Assn. A single design is common to both values, the only differences being in the denominations and the background colors.

The stamps are diamond-shaped, 40 to the sheet, in quantities of five and one million each, respectively. Colors are red, blue and brown, on a violet background (6c) and on a grayish blue background (10c). The design features a male employee in white barong tagalog. Above the word "Philippines" is the Republic seal in red, white and blue.

Below the central motif is the PGEA seal in brownish white with dark letterings. At the left-hand side is the denominational value and at the right-hand side is the word "Postage".

The Dr. Jose Rizal Martyrdom stamp which will complete the commemorative centenary year issues, will be released December 30 to coincide with his execution. The general design in violet features the execution of Dr. Jose Rizal in Bagumbayan (Luneta). At the upper left-hand corner is the vignette of Dr. Rizal against a lavender background. At the right-hand corner are his two famous books "Noli mi Tangere" and "El Filibusterismo" in brown and a golden shade. Printing is 50 per sheet, quantity one million.

December 11 "Ladies Night" At North Shore

December 11 will be the last meeting of the year for the North Shore Philatelic Society, Loyola Park Fieldhouse, Sheridan Rd. and Greenleaf Ave., Chicago, Ill. As in former years, it will be "Ladies Night" with refreshments.

Guest speaker of the evening will be the newest member, Lucian E. Milani. He will show his excellent collection of Pontifical States from 1852 to 1870, Vatican City from 1929 to date, and San Marino from 1877 to date.

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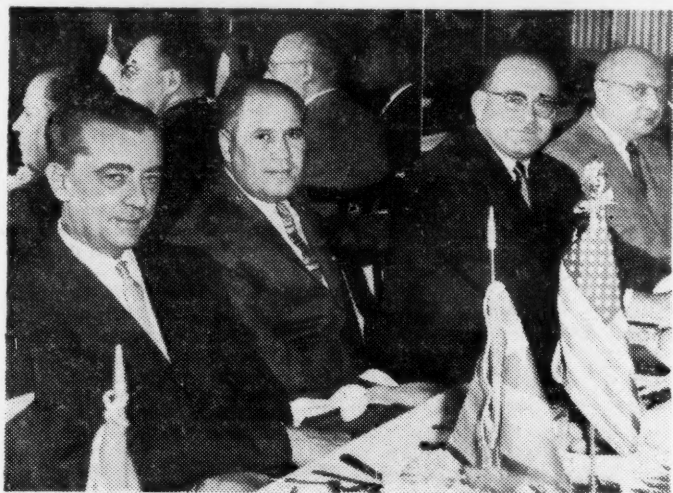
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MALARIA ERADICATION STAMPS WERE ANNOUNCED as a project of the World Health Organization of the United Nations at a brunch Sunday November 19 in New York City under the auspices of the Inter-Governmental Philatelic Corp. At the head table were, from the left: Franklin R. Bruns, Jr., Director of the USPOD's Division of Philately; Justin Bacharach, master of ceremonies; Manfred R. Lehmann, president of the company which will handle the stamps; Dr. Rodolphe Coigny, Chief of the Regional World Health Organization Office in the United Nations.

World's Nations Contribute Stamps To Raise Funds For The Eradication Of Malaria

Carl P. Rueth

One of the most unprecedented commitments ever made in the history of stamp collecting was concluded between the World Health Organization (WHO) of the United Nations and the Inter-Governmental Philatelic Corp. of New York City. The latter will assume the sale of stamps to dealers and collectors placed at the disposal of WHO by the world's nations. These will be sold at face value (translated into currency of the United States). Funds so derived will be used in a global project for the eradication of malaria. Stamp contributing nations will thus aid propagandawise as well as financially.

Singles or sets will be sold in the countries of origin, depending on what is decreed to be issued, as well as through the New York Agency. All will be usable for postage within the nation.

More than 60 countries have already given a firm commitment to issue national stamps based upon the design and slogan suggested to them by the Director-General of WHO. Among those accepting to participate are many of the young African nations as well as Latin American, Asian, and European countries which have indicated their

intention to come in to the campaign. It is expected that as many as 100 countries will have issued malaria eradication stamps before the close of the campaign at the end of 1962.

The United Nations Postal Administration announced that its special malaria stamp will be issued on March 30, 1962. The United States will bring out its stamp on or about the same date.

The various emissions will be far from uniform, since governments (Continued on page 25)

Art-On-Stamps Recommended By Fine Arts Unit Of ATA As Area Of Pleasurable Collecting

Beatrice M. Berner

Which are the youngsters who have the easiest time with geography in grade school? Their teachers will tell you that they are the ones who collect stamps. But has anyone mentioned that the same group unwittingly acquires a knowledge of art and an acquaintance with paintings they might otherwise know nothing of?

Whether a student is grade school, or an adult, the stamp collector interested in the fine arts on stamps has a tremendous art gallery in miniature awaiting him if he will study his stamp designs and recognize that great art in many forms in literally at his finger tips.

In fact, some countries have, in commemoration of their famous artists, issued whole sets of stamps depicting an artist's works. Many have shown famous sculptures, buildings and various other forms of the fine arts on their stamps.

Spain, Belgium, Netherlands, France, Italy and others have recognized the interest of stamp collectors in this direction, and have gone back through their histories of art to reproduce it on stamps.

Late in 1954 a small group of collectors embarked on the formation of the Fine Arts Unit of the American Topical Assn. Early in 1955 they published the first issue of the "FINE ARTS PHILATELIST".

This mimeographed publication was planned to include, alphabetically by country, information on those stamps whose subjects were based upon paintings, artists, sculpture, architecture, and the allied arts.

Each issue was planned to include, first, a feature article on a general topic by a writer well-versed in his subject; then the "Master Work"—the listing by catalog number of the stamps identifiable as germane to the subject.

Also, new issue announcements and a bibliography of sources of information so that the readers might seek fuller data on biographies, descriptions, etc., would be included.

The thoroughness of this coverage may be ascertained when it is considered that in the seven years of publication completed, our editors have now completed the countries up through Portugal.

The Fine Arts Unit has never attempted a fancy presentation; more important is the material published. As an ex-member of the original team, this writer may hon-

estly state that the editors of the Fine Arts Philatelist produce a unique and unparalleled publication, not to be matched by any other philatelic journal.

Many original design sources have been identified, even though the issuing countries have not so credited the designs. Purely by unremitting and endless study of prints, art books and encyclopedias—and sometimes completely by chance—our editors have identified the stamp designers' sources of inspiration.

Over the years, our Unit has acquired friends with a professional knowledge of art who have become extremely helpful in confirming the finds of the editors. There is, however, no magic source of information available.

It can only be hoped that in future, the philatelic departments of issuing countries will include in their publicity releases the full information our members would like to have.

One of the first lead articles in the Fine Arts Philatelist suggested a card file plan for accumulating and cross-indexing information. Our editors have worked out a file of 3x5-in. "chits", soon learning that thin paper was going to have to be used; cards were much too bulky for the quantity of information they were acquiring.

It is not exaggerating to state that, packed tightly together, these little slips of paper now extend several yards. Now you know how our editors can produce information on almost every stamp in our category!

In 1958 ATA headquarters asked the Fine Arts Unit to add to its coverage stamps pertaining to music. Starting with the issues of that year, and still maintaining the alphabetical-by-country format, our editors started identifying composers, instruments, operas, and in fact, any part of the great field of music as shown on stamps.

This has accounted for increased (Continued on page 9)

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Complete Price List U.S. Superb. See Linn's July 10, 1961 issue page 3, or send (4c) stamped envelope for free copy

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LINN'S WEEKLY STAMP NEWS

GEORGE W. LINN, Senior Editor... HOWEY-IN-THE-HILLS, FLORIDA
CARL P. RUETH, Editor... SIDNEY, OHIO

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CLOSING DATE for new copy or change Wednesday noon for publication second Monday following.

LEWIS F. TURLEY
Advertising Manager

Both Sides of Collecting

I like this first letter which I am going to quote so you can understand just what collecting can mean to an elderly person who has little to spend on her stamps. I hope it will help others to see collecting stamps as she does for that is where one finds pleasure in the hobby.

"Dear Mr. Linn:



GEORGE W. LINN

"I thought perhaps you would like to hear how one retired person has enjoyed the stamp collecting hobby. I don't have too much money to spend. There are as many fields open in this fascinating hobby and each stamp tells a story. I didn't start collecting stamps until I retired. I trade stamps with several ladies whom I have never met. You should see the friendly letters I receive from a couple stamp dealers (also retired men). I have never thought about it in dollars and cents and don't have any valuable stamps. The pleasure I get out of stamp collecting is worth every cent I have put into it and when the time comes that I can't afford to buy more stamps, I'll have my stamps to look over and when I am gone perhaps one of my grandsons can take over where I left off.

"C. C. D. Lakeland, Florida."

A letter such as the above should help other people to realize and believe that one does not have to be wealthy to get some pleasure from stamps.

There is of course the other side to stamp collecting and I want to print a couple of paragraphs from a letter from one who originally started collecting when he was a teen ager; who started taking Linn's Weekly when a youngster and could not afford the higher priced stamps. Now that he has served his time in the army and has succeeded in business, he wonders about just how one should look upon spending for stamps when one has the ability to buy the better things.

Here is that letter

"Linn's Weekly Stamp News has been coming to my address since it was about 6 months old and just a small magazine of about 6" by 9". It even followed me around for my almost 5 years in the Army; though I will admit a few issues failed to reach me, and at times I didn't have time to read some that did reach me.

"One thing about stamp collecting has bothered me since I have been able to consider the better grade stamps (U.S. Zepps, dollar value Columbians, etc.) is the emphasis put on collecting stamps for the enjoyment, knowledge, etc.; but not for investment. True, one shouldn't try to put junior through college on sheets of U.S. commems (or Zepps for that matter). But, if one spends the money necessary to procure a set of Zepps or the dollar values of Columbians; should he write off the several hundreds of dollars involved as pleasure received? I feel at that outlay, he should rightly expect to be able to redeem a goodly portion of his expenditure at a later date. Letting the loss of interest on money tied up in these stamps and the difference between his cost and redemption value be his cost of hobby participation. If I didn't anticipate a certain fair redemption value in these stamps (depending upon existing conditions), I'd never feel I could afford to buy them; and would stick to stamps costing under \$1 writing such expenditures off as cost for pleasure received. Hence, procuring of this type of stamp is a mild form of investing, though not necessarily for profit. Just a security of a certain proportion of the expenditure. Perhaps you have a better word than investment for such collecting."

The question this man puts is should the emphasis be put on collecting stamps for the pleasure and enjoyment one gets or should one consider it as an investment?

I do not think one needs give much thought to such a question. We must first think of the man who is collecting. If he were a wealthy millionaire and could afford to throw money away then he could collect for fun and forget the cost. If he is a man of moderate means, who can afford to buy a set of Zepps, the high value Columbians and other stamps of a similar value by taking on a few hundred dollars worth each year, then we think this man should consider the purchase as an investment. If the man has the right knowledge about stamps and uses the right judgment in buying and eventually selling, he can consider that he is making an investment. For stamps of that value do appreciate over the years and will bring him close to what he paid for them, or more, if he has bought the right material in the right kind of condition and has kept it that way over the years.

This of course refers to the better quality stamps in such a collection. One can not expect to gather cheap stamps over the years and then be able to sell them at a profit in the future. The very manner in which one gathers such material makes it impossible to sell at a profit for it is bought and paid for in little dribs and at relatively highest possible prices. If one bought his cheap stamps in a large collection of ten to twenty thousand different at one time and held them for a period of years he would or should be able to resell in the future at a small profit, but when one buys cheap stamps a few at a time the cost is so high that a hundred years would have to pass before they would bring a profit.

Nan Kashu Kai Holds Anniversary Meeting

At the second anniversary meeting of Nan Kashu Kai, Southern California chapter of J-APS, officers were elected for 1962. Col. Elmer Kell is the new president; Mary Roberts, vice president; Burleigh Juell, secretary, and Robert Ishiguro, treasurer.

Two members, Katherien Surtees

and Dr. Donald Polhemus, won awards at SESCO for exhibits of Japanese specimens and revenues, respectively.

The group has more than tripled its membership in two years. It meets at members' homes on the fourth Sunday of each month. Persons interested in Japanese Philately may contact Mr. Juell, 3026 Glenmanor Pl., Los Angeles 59, Calif. for further information.

SMILEATELICS . . . Buresch



"If you can see your way clear to let me have that stamp right there, I'll give it the old college try when a ball heads for your window!"

White Ace Offers First Day Cover Kit

A White Ace First Day Cover Kit, an ideal Christmas gift for beginning collectors, has just been introduced by The Washington Press of Maplewood, N. J.

Designed for the young philatelist, the Kit has everything he needs to form a well-organized first day cover collection: album, mounting materials, a copy of the United States Specialized Catalog of First Day Covers, a pamphlet on how to collect covers, even a sample Artcraft FDC.

The cover album included in the handy, economical package is a three-ring loose-leaf style binder made of washable plastic-covered board with "First Day Covers" imprinted on the front and backbone. A supply of the popular blue-bordered White Ace first day cover pages comes with each Kit.

The introductory booklet will give the beginner all the information he needs to start servicing his own covers and to develop an orderly, attractive collection. The First Day Catalog will help him identify, classify, and price his covers accurately.

The White Ace First Day Cover Kit sells for just \$3.50, attractively packaged in a handsome multicolor gift box. It is available at stamp dealers throughout the United States or can be ordered directly from the manufacturers.

Insurance Expert Advises On Stamps

What a collector thinks his holdings are worth, and how much insurance he is willing to buy on them, are not necessarily the sum an insurance adjuster would offer in case of loss by fire, theft or otherwise, pointed out Franklyn Miller, Milwaukee insurance man, in a recent insurance company house organ.

Unless the purchaser seeks an astronomical figure, insurance men and companies are prone to accept "telephone number" valuations in selling policies and accepting premiums, was the gist of his story, but "that man" who verifies losses before writing checks generally has ideas of his own.

Furthermore, when even stamp experts disagree on the cold cash value of an item, it is not logical to expect a non-collector to be too sympathetic to claims based on inflated valuations.

Claim adjusters demand proof of ownership, proof of loss, and proof of value—and other details—before settling for losses, and collectors are urged to talk over these particulars with their insurance agents at the time of purchasing coverage on various stamp, coin or other holdings.

MORE OF GIGANTIC SALE

Add these to our large Advertisement in the Nov. 27th issue of "LINN'S" — prices good until Dec. 28th. All V.F.-Superb

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1961 STAMP PROGRAM ANNOUNCED

Dec. 28 — 100th Ann. of Nursing 4c commem, Washington 13, D. C. (50 per pane, 100,000, 000, vertical).

ALREADY ISSUED

1144 — Patrick Henry "Credo" 4c, Richmond, Va., January 11.
C63 — Regular airmail 15c, revised design, Buffalo, N. Y., January 13.

1174-75 — Mahatma Gandhi Champion of Liberty 4c and 8c, Washington 13, D. C. January 28.
1176 — Range Conservation 4c, Salt Lake City, Utah, February 2.

1177 — Horace Greeley Famous American 4c, Chappaqua, N. Y. February 3.

1178 — Ft. Sumter 4c, Charleston, S. C., April 12.

1183 — Kansas Statehood 4c, Council Grove, Kans. May 10.

1044A — Liberty 11c regular, Washington, D. C., June 15.

UC35 — 11c Air-Letter sheet, Johnstown, Pa., June 16.

C62 — 13c Airmail regular, New York, N. Y., June 28.

1184 — Senator Norris 4c, Washington, D. C., July 11.

1185 — 50th Ann. Naval Aviation 4c, San Diego, Calif., August 20.

1186 — Workmen's Compensation Law 50th Anniv. 4c, Milwaukee, Wis., September 4.

1187 — Remington Birth Centenary 4c, Washington, D. C., October 4.

1188 — 50th Anniv. Chinese Revolution 4c, Washington, D. C., October 10.

— Basketball 4c, Springfield, Mass., November 6.

— Pershing 8c regular, New York City, November 17.

Details as to denomination, color and printings will be announced when available.

To obtain First Day Covers collectors may send a reasonable quantity each with a name and address, and enclosing a stuffer to the postmaster of the designated first day city with a request for FD service. Payment must accompany to cover the face value of the stamps to be affixed for U.N. and Canadian first days, watch the news stories on these and follow instructions.

Lipman Heads Program At Los Angeles Society

The next meeting of The Philatelic Club, Inc., of Los Angeles, Calif. will be held at 8 p.m. in the club house, 417 S. Alvarado St., in that city. The date is December 11.

A surprise program has been planned for the occasion, with details available only upon the formal opening of the meeting. Tom Lipman will be in charge of the evening's activities.

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This is an outstanding philatelic souvenir which belongs in every collection and especially those in the sports theme. We have a limited supply of these cards which we offer at just \$1.25 per card, or 3 cards for only \$3.25, postpaid. Satisfaction is guaranteed or your money back. Remember please—no sports collection can be complete without this interesting and colorful showpiece. Order yours today. You will be pleased.

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India Children (2)	12
Korea Unesco (2)	30
Netherlands Children (5)	40
Norway South Pole (2)	30
Ryukyu Book Week (1)	40
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New "SportStamps" Sample Copy Offer

Heavy reader response to the initial "SportStamps" listing of local precancellations on the 1932 U. S. Olympic commemoratives has resulted in the assembling of a virtually complete checklist of these precanceled stamps.

This compilation comprises the feature article in the December issue of SportStampS, the monthly journal of the Sports Unit, the society of sports philately.

The third installment of the definitive Handbook of Sports Stamps, compiled by Ira Seebacher, will be enclosed as a supplement to this issue of SportStampS. Based on over 20 years of intensive research, the handbook is being developed as an authoritative encyclopedia of sports philately.

Other features include an illustrated article on ski cancellations from Argentina through Germany by Mrs. Halsey Gullick; an illustrated listing of sports seals depicting gymnastics by Irwin Bloomfield; and a page of collateral material for the handbook supplement.

This issue of SportStampS will be available to interested collectors until December 30 by sending 25c to Robert M. Bruce, Office of Physical Education, U. S. Military Academy, West Point, N. Y.

OPERA ON STAMPS (Continued from page 6)

operatic triumphs, among them the premiere of Verdi's first opera *Otello* and *Falstaff*.

It has been the proving ground for many of the Metropolitan Opera's own singers. Verdi died at Milan January 27, 1901 and was given the funeral of a national hero.

Alexandre Dumas (1824-1895), in love with the sinful Madame Duplessis, returning from abroad in 1849 to find her dead—wrote a novel about her in three weeks of pity, love and self reproach.

In a week the novel was turned into his first and most famous play, *La Dame aux Camélias* (Haiti C178) and it was from this that Verdi composed *La Traviata* (1852).

Haiti C178 is a one Gourd stamp with a portrait of Alexandre Dumas (son) in the upper left corner. "La Dame aux Camélias" is shown seated at a table with roses strewn across the top. This could represent the scene from Act II of *La Traviata* at her Villa in Auteuil. The window in the background is similar to that shown on the stage at the Metropolitan.

Everyone in Paris knew that "La Dame aux Camélias" was a fictionalized biography of Mme. Duplessis. In the play she was Marguerite Gauthier, or Camille, and for Verdi she was Violetta Valerey, or *La Traviata* (the led astray). Alphonsine Plessis, called the original *Traviata*, is now buried in Montmartre Cemetery.

A minor mystery, recently uncovered, is the fact that she was given a permanent grave by being reinterred, not by Dumas in 1847, but by her husband Count Edouard de Perregaux, the man she had wronged—a lovely gesture of lasting love and eternal forgiveness.

Giuseppina Strepponi, a great soprano of her day, was Verdi's mistress and lived with him for about 50 years from 1847.

Most of Verdi's operatic libretti were from dramas of the great poet Friedrich von Schiller (1759-1805). Though he died at the age of 46, he supplied books for Verdi's *Don Carlo*, *Giovanna d'Arco*, *I Masnadieri*. . . Schiller besides being a great writer went to a military school to become an Army Surgeon.

Puccini, Giacomo (1858-1924)—Italy issued in 1958 No. 746 to commemorate the centenary of his birth. The stamp depicts the garret in *La Bohème* (Act I) on Christmas eve, with Rodolfo looking out the window and Marcello gazing at his painting. All of Puccini's music touches the heart, as exemplified by his pathetic heroines Mimi, Tosca, Cio Cio San, and Manon.

Relying on women for inspiration—as a child relies on its mother—his operas were usually associated with a dual love affair, part with a heroine and part with some actual woman.

The music, as in his own personal actual affairs, he associated with love and frank sentimentality making love, not only to woman, but a way of life, for he was a lover, poet and sad jester—and a musician of genius.

1962 STAMP PROGRAM ANNOUNCED

Jan. 6 — New Mexico Statehood 50th Anniv., Santa Fe, N. M.
Feb. 14 — Arizona Statehood 50th Anniv., Phoenix, Ariz.
Apr. 6 — Battle of Shiloh Centenary, at some point in Tenn.
Apr. 11 — Charles Evans Hughes birth centenary, Washington, D. C.
Apr. 21 — Century 21 Exposition, Seattle, Wash.
Apr. 30 — Louisiana Statehood 150th Anniversary.
May 20 — Homestead Act Centenary.
Oct. 24 — Dag Hammarskjöld commem (no further details).
— Anti-Malaria Program.

Scandinavian Club To Hold Brooklyn Meeting

The Scandinavian Collectors Club, New York Chapter, will meet on Wednesday December 13 at 7:30 sharp on the 13th floor of the Norwegian Seamen's House, 62 Hanson Pl., Brooklyn, N.Y.

All collectors interested in Scandinavian philately are cordially welcome. Further details from Carl H. Werenskiold, III-17 120th St., South Ozone Park 20, N.Y.

He, like all Italians, comprehended the strain of sadness inherent in all Italians.

That he had an impetuous passion for life, pessimistic and relishing sweet moments while they lasted, is shown in *Tosca* and *La Bohème*. He was easy going and full of wry humor.

Except for *La Rondine*, all of Puccini's operas deal with death, with his chief expressive power pity (often better described as self pity) which he projected by identifying himself with the heroines of his various operas.

Puccini saw himself as part suave mountebank, part diligent entrepreneur, winking like a god while he rested. With Manon, he established himself as the sensuous melodist, enveloping a souring climax which today seems peculiarly his.

Only a Latin could have expressed himself in just this way, truly a man of the world with sophisticated charm.

Castel St. Angelo (Italy B26, B30, B35), is in Rome on the banks of the Tiber River. It started as a mausoleum, beside the Tiber when built in 135 by Emperor Hadrian as a burial space for future emperors.

The last interment took place in 211, and in 271 it was converted to a fortress to protect the approach of Pons Aelius (Port Sant'Angelo) across the Tiber. Later it became the Roman state prison and in 1901 was restored as a museum and monument.

Part of the setting of *Tosca* takes place here. In Act III thereof we see the winged figure of the Archangel Michael with sword in hand on the terrace.

The Baths of Caracalla—Italy issued No. 775 in 1959 to publicize the 1960 Olympics in Rome. The old world bathing establishment is now used for open air opera performances. It was started by Septimius Severus in 206 and opened by his son Caracalla in 217.

He used it till 537 when East Goths destroyed the aqueducts in Campagna which fed them (Baths). The building is 720 x 375 ft. It accommodated 1600 bathers simultaneously and was actually a large gymnasium containing spas, dressing rooms, and other facilities.

Gounod, Charles Francois (1818-1893)—France No. B174 was issued in 1944 to commemorate the 50th anniversary of his death. Although he wrote twelve operas, he is best known for *Faust* (his fourth opera) and for *Romeo and Juliet*, based on the works by Goethe and Shakespeare, respectively.

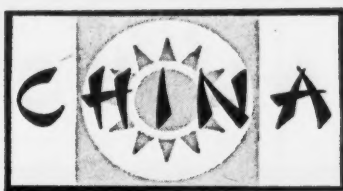
Hungary CB5 showing a portrait of Goethe (1742-1832) reveals Faust in the background with Mephisto and a symbolic dog. Hungary CB3 is a stamp with a portrait of Shakespeare (1564-1616) and the balcony scene from *Romeo and Juliet* in background.

Leoncavallo, Ruggiero (1858-1919)—Italy No. 745 depicting the "Prologue from I Pagliacci" his most famous opera was issued in 1958 to commemorate the centenary of his birth. The design features a baritone who appears alone on the stage and proclaims, "I am the prologue" (io sono il prologo).

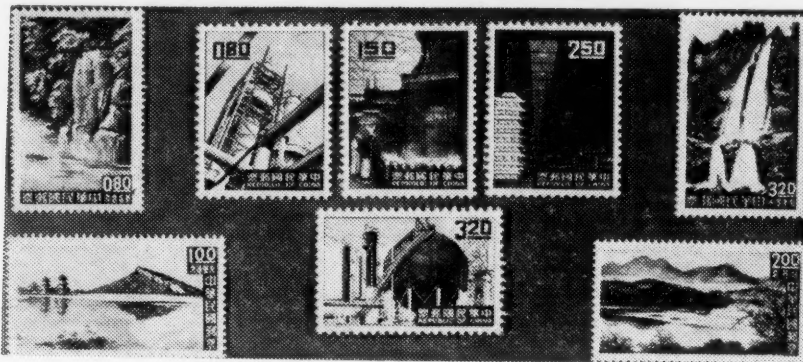
This particular stamp recalls vividly for me the Golden Age of Opera, particularly John C. Thomas's portrayal of "Tonio" and Caruso's portrayal of "Canio".

To be continued

REPUBLIC OF CHINA



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Four attractive new pictorials just issued by the Republic of China vividly show the industrial development taking place on Taiwan. Another new set features famous scenic attractions in Taiwan on four beautiful multicolored stamps. We've combined them with the recent 50th Anniversary of the Republic commemoratives that show portraits of Dr. Sun Yat-sen, President Chiang Kai-shek, and the flag of Free China together with the Golden Jubilee souvenir sheet. Also included is the beautiful set of 16 colorful stamps featuring Ancient Chinese Art Treasures. Build your collection with these stamps that reflect the Beauty, Industry and Art of the Republic of China.

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Cover shows United States and Republic of China flags embossed in full color. United States commemorative recently issued and U.S. China issue of 1942 cancelled FIRST DAY OF ISSUE. Also on folder is set of new Chinese Jubilee stamps. The portraits of Dr. Sun Yat-sen and President Chiang Kai-shek with brief story of each are inside this attractive souvenir folder \$1.25

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24 commemoratives that pay tribute to Taichung Athletic Meet, Mme. Chiang Kai-shek, Fifth World Forestry Congress, President Chiang Kai-shek and other important events. 9 complete sets. (Some without gum as issued.) Unused \$2.17

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VALLEY STREAM, N. Y.—Gimbels
WASHINGTON, D. C.—Woodward & Lothrop
WESTCHESTER, N. Y.—Gimbels



Dear Editor:

What happened to the million stamps of Mrs. Miles (page 15, Linn's of November 20)?

I think I know—I believe I got them! Here's why:

About 1925 or '26, some friends of mine (non-collectors) brought to me one day five large cartons of U. S. stamps in bundles; said that an old lady had moved in near them (in Pasadena) and wanted to dispose of the stamps.

She had thought that if she accumulated one million the Government would buy them from her. Learning this was not true, she wanted to sell them to anybody. I bought them for \$5.

They were of the issues from about 1880 on to about 1907. Low values only, but included a nice lot of the 2c Trans-Mississippi and the 2c Louisiana Purchase. Lots of 2c greens and the 1c and 2c of 1890. They were mostly canceled at New England post offices.

There is one point that don't fit with a detail mentioned in your article—the bundles were tied with thread and not with string. But possibly she had gone over them in the intervening years and changed to thread. I never met the old lady or learned her name.

Interesting, eh?

Very truly,

(Signed) S. L. Bierbauer

CHRISTMAS STAMPS (Continued from page 8)

Christkindl, Upper Austria, Europe. Airmail sending is recommended.



The second Christkindl postmark (1951)

The children on their part, whether they write to Christkindl, Pere Noel, Gesu Bambino or Santa Claus, all get a gold leaflet of an angel assuring the correspondent that the letter has been referred to the proper party.

Another outstanding Christmas stamp was issued by Austria in 1948 (No. 536) of interest to collectors everywhere, for it was in honor of the 130th anniversary of "Silent Night". It pictures the Rev. Josef Mohr, who wrote the words of this immortal piece and Franz Gruber, the teacher who composed the music.

It was Christmas Eve 1818, in the town of Oberndorf, near Salzburg. Father Mohr's church, St. Nicola, was not going to have a very impressive service, for the organ was out of order. But the good priest had found his own remedy.

He had handed his organist and friend Gruber a poem starting with the words "Stille Nacht, Heilige Nacht", which Gruber forthwith set to music for two voices and choir. The instrumental accompaniment was one guitar.

The hymn was rehearsed that day and its world debut took place the same evening. Thus was the humble origin of a song now known and beloved throughout the Christian world.

The Silent Night stamp was followed in 1949 by a "happy childhood" set, one member of which was devoted to Christmas (No. B263). It shows a lighted candle, a sprig of hemlock and a praying girl.

Other Christmas designs have been issued by Luxembourg in the form of two fine "Caritas" sets (1953 Nos. B100-5 and 1954 Nos. B186-91). These are handsome and well turned out, their subject matter being toys and objects identified with the Christmas holidays, as for instance an Epiphany cake.

Particularly appealing are two of the second set B187 and B190, showing the Infant Christ and the Lamb. Probably because there are an unusual number of Americans

around, both in uniform and out, Korea has released three Christmas sets, more in a holiday spirit than of Christian significance (1958 Nos. 287-9; 1959 Nos. 298-300; 1960 Nos. 318-20).

Cuba has a number of holiday issues in addition to its Nativity, notably 1954 Nos. 532-3, the only design existing of Santa Claus.

Australia seems to be a country which has formed a custom of issuing annual Christmas subjects. In 1957 a child was shown praying to the Star (Nos. 306-7). The subjects for the next two years have already been noted.

For 1960 this country's Christmas offering (No. 331) shows an open Bible with a lighted candle.

On the left-hand page a quotation from Luke 2:10 is inscribed: "Behold I bring you good tidings of great joy." The same motif in a slightly different shade of red was issued by Norfolk Island (No. 43).

The inclusion of any stamps on the subject of Madonna and Child would be an encroachment on the larger topic of Religion on Stamps, already well served. However, one exception may be made in the case of the Belgian Congo set (1959 Nos. 318-20).

These three were called a Christmas issue and they are an absolutely stunning Courvoisier job in striking poster color combinations.

Those familiar with the adage that man sees God in his own image will not be surprised to note that both Madonna and Child in this African series are of dusky hue. It was a nice compliment to the natives, but a little late—these stamps are now overprinted "KATANGA".

The troubled collector overwhelmed

with news reports of sordid quests for power and pelf at home and abroad, may ponder as he takes refuge in the study of his Christmas stamps, "What chance is there for peace on earth and good will toward men?"



Well, there is always some chance! A tiny chink in the armor of Soviet atheism may have been unwittingly exposed in a new Russian stamp (1960 No. 2312) which shows a great revolutionary leader and philosophical exponent of all-out class warfare in a scene described in Scott's catalogue as "Lenin with children and Christmas Tree".

Lenin is indeed shown, at a children's party, lifting aloft a young girl, and there is actually in the background a lighted tree decked with ornaments. And on Lenin's face there may even be a look of human kindness.

ART ON STAMPS (Continued from page 1)

growth in the membership of the Unit, for many musicians find stamps an absorbing hobby.

Because it soon became obvious that our readers would become impatient to work faster than our editors could do the necessary research, editor Kay Ziegler has published two "Checklist of Artists" compilations.

These list the artists and their dates alphabetically and under each artist, the stamps identifiable as having designs adapted from that artist's work or his portrait. The Second Checklist of Artists does not duplicate, but complements the first.

The membership of the Fine Arts Unit has grown to some 300, with a high percentage of the earliest subscribers. While it became necessary last year to increase the dues from \$1 to \$2 to cover growing postal and publication costs, the size of FA Philatelist was also increased by several pages.

Simultaneously, as a result of a questionnaire sent out a year ago to the members, some columns were added at their request. One of these includes biographical information on little-known artists generally not included in encyclopedias or reference books available in small libraries.

The new issue column has again been included for the benefit of those who do not have prompt reference to philatelic papers and who want to keep current on new issues. As further needs arise and as our editors can take care of them, there will doubtless be more information published.

Who are the people who do all this? Our president, Kay Ziegler, is a Commander in the Waves, presently stationed in Naples, Italy, from which point she is taking advantage of all nearby and not so nearby museums, galleries, and such, constantly adding to the file of clippings from which the editors work.

Marjorie Mogge, a Lieutenant in the Waves at Newport, R. I. took

over the layout work when Kay Ziegler was sent to her new station last year. Clare McAlister, doctor's wife, club woman and mother, carries on reams of correspondence and writes many articles for philatelic papers. Marie White is presently secretary and treasurer.

To all of the workers on the Fine Arts Philatelist, each member and subscriber is an important individual, and many have contributed to the knowledge of the Fine Arts Unit, sending in information and corrections to the editors.

Credit is always given in the Philatelist for this help, and no item is considered insignificant since it may be the key to a problem.

The Fine Arts Philatelist is regularly subscribed to by several leading and well-known libraries, and our editors are in regular correspondence with the philatelic bureaus of many foreign countries which have been most generous in furnishing facts for our publication.

On other pages of this issue of Linn's you will find articles by members of the Fine Arts Unit on a variety of subjects, indicating the varied interests of this group.

Our editors wish to thank them for their cooperation and help in making this special issue possible, and for allowing us to share with the regular readers of Linn's the absorbing interest of the fine arts and music on stamps.

For an application form and further details of our group and work, we suggest that you send a stamped addressed envelope to Mrs. Clare McAlister, 915 Nelson Dr., Muskogee, Okla., who will be glad to forward them promptly.

ARTMASTER COVERS and ENVELOPES for 1962 U. S. ISSUES

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Chinese Art From A Philatelic Viewpoint

Clare McAlister

Chinese history tells us the civilization of China began in the third millennium before Christ. Modern archaeologists have proved that the Mongolian race has lived in northern China from time immemorial. The Peking man, discovered in 1929, is believed to date back to about 500,000 years ago. Little is yet known, however, of the interval between him and 2500 B. C.

A few years ago the Czechoslovakian L. Hajek wrote an account of his study tour of Red China. According to him, archaeological expeditions of the last few years have brought to life much relevant material.

The stamps of Red China give us a meager part of this story and will be used in connection with Formosan stamps.

Chronological dates of early dynasties are debatable, so each authority seems to use a different time table. We have used dates from the Encyclopedia Britannica.

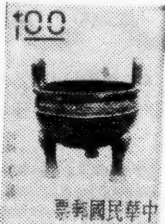
Prehistoric Art — One of the stamps in the 1954 "Glorious Fatherland" issue of Red China shows two pieces of pottery. According to new issue news, these were made about 2000 B.C. Mr. Hajek illustrates both pieces and dates these fired clay vessels between the 5th and the 3rd century B.C. He refers to them as "Lien" vessel and a small dish of the same group.

The Shang Dynasty (1765-1122 B.C.) is the first period of Chinese history about which we have information. Relics of this dynasty were first discovered in 1079 A.D. when a storm ripped up the ground and disclosed the grave of a Shang emperor.

Bronze vessels, sculptured stone, building, chariots, and the bones of horses and other domesticated animals have been found dating to this period.

feudal system at length resulted in great growth for the various feudal states, at the expense of the central government.

As the centuries passed, the fiction of allegiance to the central power became less and the rival states engaged in petty warfare among themselves. Eventually the Duke of Ch'in became strong enough to conquer all others and unite the country under one rule.



In the Formosan issue of May 1, 1961 is a bronze cauldron or "Ting". This bronze dates to the reign of King Hsuan (827-781 B.C.). Originally a tripod cooking pot, it assumed a great variety of shapes.

The only decoration on the vessel

shown on the stamp is a single band of horizontal scale pattern around the top of the deep bowl. Two handles stand strongly on the thick rim, and the vessel is supported on three sturdily curved legs.

Inside is an inscription of 497 characters arranged in 32 lines recording gratitude for favors received by a certain Yin, Duke of Mao. The vessel has always been known as the "Mao-kung Ting", the tripod of the Duke of Mao.

It was dug up in Ch'i-shan Hsien, in Shensi, in the last years of the Tao-kuang reign (1821-1850) and remained in private collections until it was presented to the Chinese government in 1948.

In the 1953 "Glorious Fatherland" issue of Red China is a stamp showing a compass which dates to the period of the Warring States. The earliest known compass consisted of a ladle fashioned of natural magnet resting on a smoothly ground bronze bowl, with cardinal points marked on the edge.

Placed in any position, the ladle turned until pointed North. The compass was borne on an elaborate horse-drawn carriage in the van of the marching Chinese army.

Ch'in Dynasty (246-210 B.C.) — Extension of the northern boundaries brought the Chinese into contact with the Tartar tribes. Shih-huang-ti, the Ch'in ruler, constructed the Great Wall of China to protect it from these war-like people (China, Scott No. B11-13). This is the largest structure man has ever built—a gigantic monument to human will power.

In 214 B.C. when the building of the wall began, the peoples of the Mediterranean were marveling at the seven wonders of the ancient

world. The Great Wall was not classed among them only because little was known of China at this time.

Another signal act of this reign was the "Burning of the Books". With the exception of copies Shih-huang-ti preserved in the imperial library, he is said to have collected and burned all existing literature.

The Emperor died a few years after the Great Wall was begun and the throne passed to his youngest son. After a short and inglorious reign, the son was murdered and military chieftains started fighting for the throne. Liu Pang, the Prince of Han, was victorious.

Though the Ch'in dynasty lasted but a few years, it gave to China the name by which the country has since been known to foreigners. The word Ch'in became corrupted into China.

The Han Dynasty consisted of the Western Han 206 B.C.-8 A.D. and Eastern Han 23-220 A.D. Liu Pang founded the Han dynasty which marked the establishment of the unity of the Chinese people. His successor repealed the decree regarding the destruction of books, and aided in the restoration of the burned libraries.

This dynasty originated the literary examinations on which China's civil service system was formed. The decline of Han power after centuries of rule was due in part to an outbreak of pestilence which continued for many years.

For examples of art from this dynasty, we again turn to the stamps of Red China. The issue of October 1, 1956 shows designs from bricks of the Tung Han period. These bricks were excavated in Szechuen at Phoenix Hill, near Chengtu.

On one stamp are woodcutters

collecting firewood, and other men drilling for salt with an apparatus of bamboo shafts and pipes which is said to be very like those still in use in the Tzelichung brine wells in Szechuen today.

In the house building scene appear the various colonizing processes — timber, animals running through the forests, men shooting the animals, men carrying wood, and finally men erecting a house.

A seismoscope dating to 132 A.D. is shown on the Red Chinese series of 1953. It consists of a huge brass wine beaker with eight dragons holding balls in their mouths and eight toads with mouths open to receive the balls when dislodged by earth tremors.

Three Kingdoms Dynasty (Wei, Wu, and Shu, 220-317 A.D.) — As mentioned above, one of the causes of the downfall of the Han dynasty was an outbreak of pestilence. A Taoist priest claimed to have discovered a magical cure for the pestilence. On the strength of this claim, he secured enough followers to threaten seriously the throne.

Three men, who have since been known to history as the "Three Traitors" took advantage of this period of disorder to seize the throne. They divided the empire into three parts, each of them appropriating one of the kingdoms.

The years which followed were marked by continued warfare. In the end—and for a brief time only—the Wei kingdom triumphed and assumed rule.

The occupants of the throne were descendants of the founder of the Han dynasty, so Chinese historians regard the period of the Three Kingdoms as merely an interruption of (Continued on page 24)

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The 80c stamp of the Formosan issue of February 1, 1961 pictures a bronze wine vase from this dynasty. This utensil is termed a "yu" and was used for the storage and transportation of wine.

The last stamps of Series II of the Chinese Art Treasures was issued by Formosa late this year. Announced then is one showing a bronze wine vase of the Shang Dynasty called a "tsun", which is decorated with a "T'ao-t'ieh" pattern.

In its simplest form, the tsun is a cylinderlike beaker with concave sides, but it goes through a variety of changes in form without change of name. The T'ao-t'ieh pattern or decoration was a favorite motif of the Shang people and has been variously explained.

120



The important early bronzes were made for ritual purposes, and the contemporary religion was based on the belief that natural forms and forces possessed inherent spiritual being which should be propitiated. The sinister aspect of the T'ao-t'ieh would identify it with some awe-inspiring supernatural being.

Generally it is a bodiless head, displayed in a prominent place on the bronze, and often dominating the design. It has protruding eyes, a wide mouth (often without a lower jaw) and may be with or without tusks. The nose is frequently identified with one of the vertical flanges.

Chou Dynasty (circa 1125-249 B.C.) — After a successful revolt against Chou-Hsin, the last ruler of the Shang Dynasty, Wu Wang set up the Chou dynasty which was the longest in the history of China. This dynasty is notable for a marked development in culture. During its rule the three great philosophers, Confucius, Mencius, and Lao-tze were born.

In the Formosan art series are shown a jade tube and four bronze pieces dating to this dynasty, a part of which is frequently referred to as the Period of Warring States. The

TANGANYIKA

INDEPENDENCE ISSUE DECEMBER 9TH 1961

"The people of Tanganyika would like to light a candle . . . and put it on top of Mount Kilimanjaro which would shine beyond our borders . . . as a ray of hope . . . to all our fellow men wherever they may be . . ."

With this greeting to the rest of the world from its first Prime Minister, Mr. Julius Nyerere, Tanganyika became an independent nation on the 9th December, 1961, and to mark this historic event a complete new issue of postage stamps was put on sale at all post offices in Tanganyika on that day.

The stamps, designed by Mr. V. Whiteley, were printed by Messrs. Harrison & Sons Ltd. by the photogravure process on unwatermarked paper. The lower values are in size 0.95" x 0.8" and the higher denominations in size 1.1" x 1.75".

A burning torch, symbolic of the thoughts expressed in the Prime Minister's words, is included on each stamp together with the word "Uhuru" (Freedom), the date and the name "Tanganyika".

The themes for these stamps have been chosen to reflect various aspects of Tanganyika's programme for social and economic development.

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APOLLINAIRE
(Continued from page 12)

capturing the fleeting moment, and
his superb drawings of dancers are
well known. The bronze of the lit-
tle ballet girl wearing a real tarta-
lan tutu is shown on the stamp.



Paul Cezanne (1839-1906) was the
father of modern art. The basis of
Cubism is contained in his famous
maxim "Nature must be treated
through the cylinder, the sphere,
the cone."

Auguste Renoir (1841-1919) was
one of the greatest masters of the
French school. He specialized in
painting women, children and flow-
ers. Crippled by arthritis in his lat-
ter years, he continued to paint
with a brush strapped to his wrist.
Many of the best Renoirs are in
America, where he was particularly
appreciated. A Costa Rican stamp
of 1960 pays honor to him.

Vincent Van Gogh (1853-1890) suf-
fered from epilepsy and neurosis
and the story of his tragic life has
been told many times. Like Tou-
louse-Lautrec and other artists in
this group, his style was influenced
by Japanese prints. When writing
up these artists, good use could be
made of the color prints reproduced
on various Japanese stamps.

Henri de Toulouse-Latrec (1864-
1901), the tragic dwarf of Montmar-
tre, died at the age of 37 from dis-
sipation and drink. A remarkable
artist, his pictures of the seamy
side of life show a great gift for
suggesting movement and environ-
ment with a few rapid strokes. His
highly original posters have never
been surpassed.

Maurice Utrillo (1883-1955) was a
drunkard and drug addict. His
mother (a favorite model of Degas)
made him take up painting as a
kind of occupational therapy. Most
of his paintings were street scenes.

The Nabis — Hebrew term mean-
ing prophets — (1889-1899) were a
small group whose style was based
on the teaching of Gauguin. Several
of his Tahitian paintings are beau-
tifully reproduced on stamps of
French Oceania.



Aristide Maillol (1861-1944) whose
sculpture "La Pensee" is depicted
on a recent French stamp, was a
member of this group before he be-
came a sculptor.

Fauvism — a derisive term mean-
ing "wild beasts" — was the first
revolutionary movement of the 20th
century. Exalting in pure colors,
these paintings are characterized by
distortions and flat patterns.

Henri Matisse (1869-1954) was the
greatest Fauve painter. A Matisse
nude is the subject of a recent
French stamp. Matisse once said
that painting should be designed as
a relaxation for business men to
be enjoyed from the armchair.

Georges Rouault (1871-1958) was
perhaps the greatest visionary of
modern times. At 14 he worked as
a stained glass painter, which may
explain his use of iridescent colors
outlined in black.

At the time of writing, exact de-
tails are not available of the ex-
pected French Christmas stamps
reproducing works by Rouault. It
would seem, however, that these are
taken from a collection of etchings
published in 1948 under the title,
"Miserere".

Cubism is an ambiguous term
originally applied by its enemies.
In Cubism objects are not repre-
sented as they appear to the eye,
but rather as pictorial constructions
springing from the subjective vision.
Objects are not shown from one
fixed viewpoint, but many views
are superimposed. The following
quotation from Stendhal sums up
Cubism:

"I ceaselessly ruminate upon what
interests me; by means of regard-
ing it in different positions of mind
I end up by seeing something new
in it, and I make it change its
aspect."

Pablo Picasso (born 1881), the

greatest artist of our age, celebrated
his 80th birth anniversary October
25. His painting "Demoiselles d'-
Avignon" is usually regarded as the
first Cubist painting. Picasso's lith-
ograph "Flying Dove" is repro-
duced on many stamps.

Georges Braque (born 1882) was
the first artist to be named a Cub-
ist. Referring to the recent French
stamp showing a dove by Braque,
birds are one of his favorite sub-
jects. In 1953 he painted three pan-
els with a bird motif for a ceiling
in the Louvre.

Roger de la Fresnaye (1885-1925)
was an admirer of Cezanne, joining
with Braque in the Cubist move-
ment in 1913.

He became ill during his war
service, and from then on led a
sickbed life, finally succumbing to
tuberculosis November 27, 1925.
His painting "July 14" appears on
a stamp in the recently issued
French set of Modern Paintings.

France has given us nearly all
the stamps mentioned in this ar-
ticle. Let us hope there are many
more stamps showing modern
paintings yet to come. Vive la
France!

**W. Grosnick Elected By
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The Wisconsin Valley Philatelic
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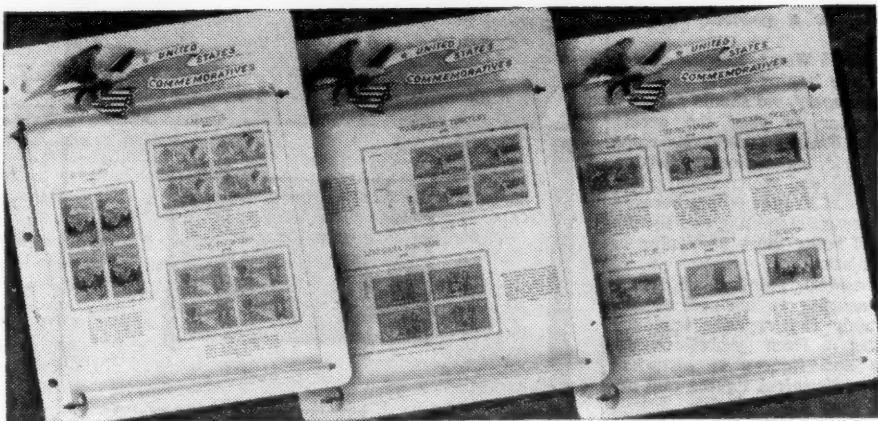
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Versailles On Stamps

Andrew Fessenke

Despite the fact that there are two split worlds, we live in an age of unification and standardization. Standardization means many dull things, but fortunately for stamp collectors, the movement of philately from general collecting to topical collecting becomes more and more interesting, educational and popular in all countries.

The fewer versions there are of watermarks, perforations, kinds of paper, and other details, the more attention is paid to images reflected on stamps. The next step is tracing the story that is behind that image.

It would not be a paradox to assert that versatile issues of most nations are peace messengers who herald to close and remote neighbors about their natural resources, wildlife, economy, culture, and men. They are significant elements in the unification of our troublesome planet.

Members of the Universal Postal Union sooner or later adjust themselves to newer and more vivid forms of philately. Even the most conservative and traditional Great Britain permits her dominions and colonies to issue versatile stamps with magnificent, multicolor engravings.

She herself continues the production of an exclusive kind of stamps—those with annoying images of royalty—designated for the metropolis itself.

Another policy is to be observed in Britain's neighbor, France. At the dawn of modern stamp issuing, in the last mid-century, the French Empire joined the concert of other powers and started to print innumerable varieties (in perforation, ornamentation, corners, shades, paper, etc.) of postage stamps with the image of the then ruler, Napoleon III.

Later, having become a republic, this country switched to a new dull and typographically poor series of regular issues, mostly faces or figures of the symbolic Marianne and the Sower.

At the turn of our century, simultaneously with metropolitan regulars, there appeared colonial multicolor definitives reflecting local themes of the given colonies—the leopard of French Africa, tribesmen of Gabon, or a goddess of Pondicherry.

After World War I, France changed its stamp issuing policy in favor of the metropolity, we should say.

From year to year the exotic stamps of French possessions were losing their colorfulness, getting more trivial and monotonous, while the stamps of France proper became more diverse, interesting and significant, and being more particular in their subjects.

If in modern painting we see a steady nearing to abstract forms, in philately the opposite tendency dominates — from symbolic coats-of-arms and figures to historical figures to historical figures and objects of real life.

For France this new era began in 1923 with her first commemorative honoring the centenary of the birth of Louis Pasteur, helper of mankind and Nobel prize winner. This stamp was still typographically as poor as many others that followed it.

In the issues of the late thirties we can see the harmony between the quality of stamps themselves and the great French culture they reflect.

Among others I can recall are such as the commemoratives in honor of Rouget de Lisle, author of the Marseillaise; for the publication of the classical play "Cid" by Corneille; or "Discours de la Methode" by the famous philosopher Descartes.

During the following decades (excluding the war period) France issued many magnificent stamps, applying an unusual French finesse to most of them.

Even the Marianne lost her dull, classical look—A139, A144, A147, and A148 in 1944 to 1947 and A252 in 1955 to 1959. The 1961 Marianne stamp (Scott No. 985) was designed in expressionist style by the French academican, author and artist, Jean Cocteau.

During the past 40 years France issued hundreds of stamps reflecting the past and present of historical significance in not only her own country, but in other countries as well—Petrarca, Leonardo, Goethe, Chopin, van Gogh, and others. Numerous commemoratives have been interchanged with frequently issued series of famous men.

As a rule the latter (especially during the last decade) are prepared by skilled contemporary French artists and engravers, while the commemoratives are mostly stamp reproductions of portraits and pictures done by prominent painters and kept in National Museums.

"The Louvre"—just this word—joins most French commemoratives. After the fall of the monarchy in France, the Louvre absorbed almost all of the royal art treasures which were before dispersed in innumerable chateaux all over the country. By the time of issuing topical stamps in France, the originals of great paintings were already concentrated in the Louvre. Among the stripped palaces was Versailles. It lost all of its Leonardo's, Titians, Correggios, Raphaels, and so on.

There are some palaces in the world, such as the Taj Mahal in India, or museums, such as the Louvre itself, which can eclipse Versailles—each in its own capacity—but there is no similar complex of almost mysterious blend of French, European, and even world culture.

As the wings of the trunk spreading and growing up make the tree bigger and more impressive, all celebrities and historical events interwoven with Versailles have made it an epicenter of Western civilization for the last three centuries.

The philatelic panorama of Versailles can be opened by the authoritative statement of Pierre de Nolhac (1859-1936), curator of the National Museum of Versailles (No. 950):

"It invites study, awakens curiosity, inspires the artist and perfects the craftsman."

The word "Versailles", as mentioned the first time in history, was found in the Acts of 1075 of Philip I. But only in the 16th century did the royal family—in the person of Catherine of Medici—express interest in this territory.

In 1624 Louis XIII built there a hunting lodge (in 1632 converted to a chateau) but such a one that even "a simple nobleman could not find in it a satisfaction for his vanity." (Bassompierre).

Just 300 years ago Louis XVI ordered an entire reconstruction of the palace. In 1685 it was already inhabited by 20,000 people, but construction works were performed by over 36,000 workmen. The cost by that time was some 80,000,000 gold francs.

There were only two significant later additions: Hall of Performances, in conjunction with the marriage of Louis XVI and Marie-Antoinette, by Gabriel in 1770, and in the 19th century, the left pavilion was added for a balance in the structure (by Dufour, 1820).

The glory of Versailles, as the most elegant construction in the world, is owed to four great masters: Jules Hardouin Mansart (Scott No. B180), 1646-1708, was in charge of enlarging the main palace (B70) that includes the famous Hall of Mirrors in which our President was entertained by General de Gaulle this year.

On the same stamp can also be seen the Chapel started by Mansart (1699) and finished by his brother-in-law Robert de Cotte (1656-1735) in 1710. The Grand Trianon (No. 794) was built by Mansart in 1687.

Not less than by the palace, Versailles attracts by its magnificent gardens and parks, appreciated by many French authors, among them the great lyricist (executed during the revolution) Andre Chenier (No. 249):

Your flowery paths, Oh Versailles,
Your silence, source of lovely dreams.

Would offer nothing but joy
voluptuousness.

The gardens were the creation of Andre Lenotre (No. B331), 1613-1700, architect and painter. In 1657 he became director of the royal gardens and created the architectonic style of the formal, so-called French garden. Besides that at Versailles, he planned a number of others, including several abroad.

The immense lot of land on which the present Versailles is situated was once a vast area of swamps. Similar to that of St. Petersburg, it resulted from the slave labor of thousands of peasants directed by skilled and talented engineers.

In Versailles, this man was the world famous engineer, Sebastian Vauban (No. B296), 1633-1707, who built and captured hundreds of fortresses. Not only were the marvelous fountains of Versailles foreseen in his reclamation system, but also numerous navigable canals which could secure the supply of huge construction works.

Charles Lebrun (1619-90) was actually instrumental in the interior decoration of Versailles. Previously to his work on the palace, he participated in founding the Academy of Painting and Sculpture in 1648, and also the Gobelins Tapestry works, of which he became director.

Stamps No. 711 was issued to honor the tapestry industry. In the back-

ground is seen a statue of Lebrun by H. Cordier (1853-1926). Lebrun excelled in historical paintings — his original drawings can be seen in the Hall of Mirrors, and by him was done the plafond (painted ceiling) in the Hall of Peace.

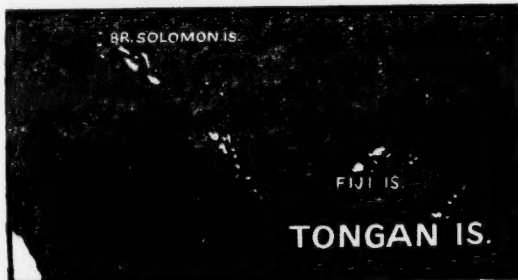
Most of the Versailles Gobelins were made after Lebrun's sketches, and one of them is shown on the Spanish stamp No. 904 as a detail of "The Meeting of Louis XIV and Philip IV on the Isle of Pheasants", from the series "History of the Kings" in the Hall of Nobles. The stamp was issued to commemorate the 300th anniversary of the 1658 signing The Treaty of Pyrenees, between France and Spain.

Besides Lebrun, a host of artists and sculptors participated in adorning the palace and parks. Many of them were foreigners, and most of them celebrities, such as the Italian sculptor Bernini and the artist Guido Reni, or the Dutch painters Rubens and van Dyck. The latter's self-portrait was placed in the King's bed chamber.

The well pronounced national policy of French absolute monarchs furthered the speedy development of domestic art and supplanted the previously dominating Italian baroque with lighter and finer rococo. Actually it was a blend, with elements of Dutch art too.

Jean Antoine Watteau (1684-1721), born in Valenciennes (annexed by France from the Netherlands) was the leading court painter. He left to posterity the best reflection of the artistic life of Versailles.

His "Gilles", now in the Louvre, was painted sometime between 1717 and 1720. During this same period a portrait of him (No. 240) was done (Continued on page 15)



TONGA

75th Anniversary of Postal Service

COMMEMORATIVE ISSUE · DECEMBER 1st. 1961

The Kingdom of Tonga consists of 150 islands situated in the south western Pacific Ocean. With a total area of 270 square miles, the islands are divided into three groups, the Tongatapu group, the central Ha'apai group and the northern Vava'u group.

Linked with Great Britain since 1900 by a Treaty of Friendship and Protection, the Kingdom is today ruled by Her Majesty Queen Salote Tupou, G.C.V.O. G.B.E. Queen Salote, who succeeded to the throne in 1918 when she was only eighteen, endeared herself to the British public during her visit to the United Kingdom on the occasion of the Coronation of Her Majesty Queen Elizabeth II.

The first postage stamps of Tonga were issued in 1886, and to commemorate 75 years of Postal Service, a new series of five stamps will be released on the 1st December, 1961. The new issue, which has been printed in photo-gravure by Messrs. Harrison & Sons of London, on the turtle watermarked paper used for previous Tonga issues, has been designed by Mr. Dudley M. Bakeley, F.R.S.A. of Nuku'alofa to illustrate various aspects of the development of postal services in the Kingdom.

1d. (Rose Carmine and Brown)

The design includes a reproduction of the first postage stamp of Tonga, containing a portrait of King George Tapou I who died in 1893. He was succeeded by his grandson, King George Tapou II, the father of the present sovereign.

2d. (Blue)

This stamp depicts a whaling vessel with a longboat pulling away, illustrating early mail delivery to the Kingdom.

3d. (Green)

The present Post Office, Customs and Treasury Building in Nuku'alofa is shown on this stamp, together with a portrait of Queen Salote in regal gown. The portrait has been adapted from a photograph by Mrs. Lotte Meitner-Graf, A.R.P.S.

5d. (Purple)

This design shows the regular steamer which brings surface mail to Tonga at the present time.

1/- (Red-Brown)

This stamp has been designed to represent the Air Mail service, and shows an aircraft arriving over the island of Tongatapu, thus illustrating the latest means of postal communication.

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John W. Fulton, 7837 Colfax Ave., Chicago 49, Ill. will play Santa's helper by sending for only \$1, first-class mail, a STAMPLACER blank-page mounting guide in a plain envelope marked "Do not open until Christmas" to any designated recipient. He will include a gift card naming the donor, and will guarantee timely delivery within the U.S. on orders received by December 20.

A combination which is extra rough on a dealer in any line—including stamps—is that of moving the business location and experiencing an upsurge in mail and orders at the same time. "But we are pretty well straightened out now," wrote Milton K. Ozaki, now at 6935 S. Columbine Way, Littleton, Colo. "And

we'll do our best to catch up on everything in a week or so."

U.S. mint singles and plate blocks are the specialty of Martin Rubenstein, Box 42L Parkville Stn., Brook- showing of this material, including lyn 4, N.Y. He has an extensive much of the better types as well as matched sets, and has just issued a new 1962 price list of the field. Interested collectors may obtain copies free by requesting same by card or letter.

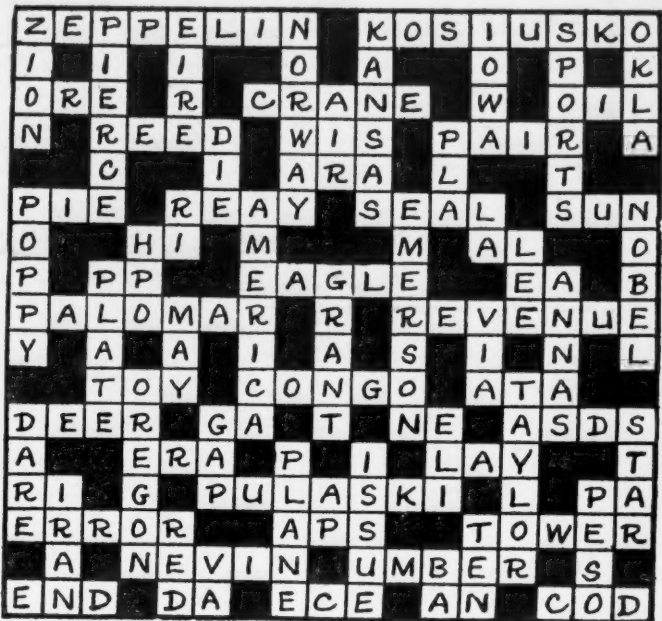
A 4c stamp sent to F. G. Atkinson, 1215 Greene Ave., Montreal 6, Canada, will bring a copy of the current issue of his weekly bulletin of stamps of the British Empire and Commonwealth. Each list runs two 8½ x 11-inch pages, with many cfers of the field in singles, sets, mix- tures, packets, and specialties, and numerous very attractive items are found in practically every issue.

"We have the largest stock avail- able of the stamps of the French Colonies, Monaco and Saar," is the way Charles Bretagne, Poughkeep-

sie, N.Y. French area specialist, describes his holdings. He has just published his 1962 list of French issues—a 28-page 3½ x 8½-inch of- fering of them mint and used from No. 1 to date, and interested col- lectors might well send for copies.

It is "that time" again, and Stan- ley Gibbons, Inc., 38 Park Row, New York 38, N. Y. has issued the cur- rent edition of its ever-popular price list of U.S. and possessions, Hawaii, Philippines, and British North America stamps. This is the fourth edition 1961 number, with strictly up to the minute pricings of the entire field. Copies are 25c each, \$1.25 for a year.

The 6th edition of "Hebert's Standard Used Plate Number Cat- alogue" is now well along at the printer's and will be available in about two weeks, according to An- tonio Hebert, Box 441, Gardena, Calif. The new list will cover all com- ments since 1894, all airs, Prex- ies, Liberties, and other specialties. Of about 200 pages, the volume is priced at \$4, directly from him.



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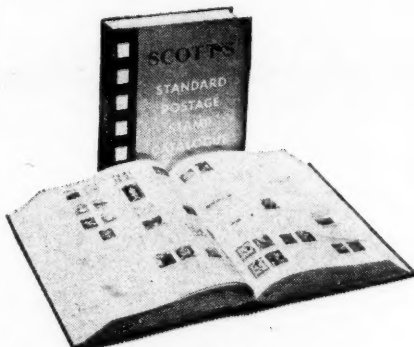
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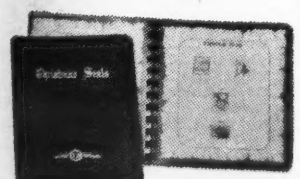
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A Study Of The Architecture On The First Definitive Issue Of The South African Republic

Milton F. Stern

With the gaining of independence by South Africa and the release of the new nation's first series of definitive stamps May 31, 1961 two more examples of architecture on stamps were added to the list of such thematic available to topical collectors.

These are the 2½c and 10c denominations of the 13-value set, with the remaining eleven designs depicting area animals, birds and flowers, and a view of Capetown Harbor. The 2½c features Groot Constantia, a homestead dating back almost three centuries. The original farm of about 900 morgen (approximately 1800 acres) was granted by the Dutch East Indian Co. to Governor Simon van der Stel in recognition of his good and faithful services rendered in the promotion of agriculture.

The earliest buildings were erected in 1685. The farm was then Constantia, but the prefix "Groot" was added after the estate was divided and sold following his death.

On retiring as Governor in 1699 van der Stel had gone to live at Constantia. He died in 1712. Prior to him, the Cape was under Commanders.

The Cape was raised to a Government in 1699. Wine was produced on Constantia as indicated by the grapes on the stamp. Constantia wine was not only well known in the Colony, but in Europe as well. A letter of 1833 shows that it was sought after by royalty.

The property changed hands several times after the sale of the Governor's estate. Capt. Olaf Bergh bought it in 1716. In 1770 Jan Seruijer sold it to Hendrick Cloete, who paid 4000 Pounds for it.

He erected a large wine cellar at the rear of the original homestead, which is shown on the stamp (also on two stamps of the Union of South Africa, Nos. 107-108). For this cellar the services of Anton Anreith were engaged to execute a beautiful pediment over the entrance in 1791, showing a Ganymede.

The homestead was restored by Mr. Cloete as it was in a ruinous condition. It remained in the Cloete family for a century and was then sold to the Cape Government as an experimental farm in viticulture.

In December 1925, the thatch caught fire and only the walls and gables were left. This was, however, restored to its former beauty and is today a historical monument which is visited by almost everyone who comes to the Cape. It is in the Cape Dutch Style.

VISIT TO MOSCOW (Continued from page 22)

the best represented philatelically. It is followed by the Paris Louvre, from which up to now about 34 paintings on stamps can be identified. This number could be enlarged by identifying other paintings on stamps issued in recent times.

During the past few decades of the Soviet regime the Tretyakov Gallery has been very essentially enriched, opening a gratifying new field to the researchers.

(Editor's note: This article first appeared in "Der Sammler-Dienst" the German stamp journal. Mr. Vockrodt, its author, is a member of the Fine Arts Unit, as well as head of the German FIPCO-Center for Research on stamp motifs. The article was translated from the German by Dr. Gustav Weiland, Los Angeles, Calif., also a member of the Unit. He appended the following note anent the background of the Tretyakov Gallery:

"The Tretyakov Art Gallery is the result of the rivalry between two wealthy brothers who competed in the acquisition of masterpieces of art, Pavel and Sergei Tretyakov, each trying to outdo the other in subsidizing talented artists. Sergei died first and left his collection to his brother.

(Pavel bequeathed his collection of four thousand items and the building to the city of Moscow in 1892. Shortly after the 1917 revolution, the gallery was decreed to be the property of the national government. Since then the administration has added to the collection more than 50,000 paintings, statues, coins, and other art treasures."

(As stated at one point in this article, the findings therein are not in complete accord with those of the Fine Arts Unit. Russian stamps will be covered in the "Fine Arts philatelist" starting in the January-February 1962 issue.)

The gable of the original homestead shown on the stamp is said to have the statue of Constantia, a daughter of Simon van der Stel. The homestead has an added attraction as it contains a fine collection of old Cape furniture, pictures, china, and other objets d'art. Below the homestead at the rear are the slave quarters.

The Castle, Cape Town, is depicted on the 10c. When Jan van Riebeck landed at the Cape on April 6, 1652 there were no buildings and the first thing to be effected was the construction of a fort. This was started on April 10, a square structure made of sod with a bastion at each corner.

The bastions were 252 ft. apart and named after the tiny vessels of the fleet: the eastern, Walvisch; the northern, Reiger; the western, Olifant; the southern, Drommedaris; and the whole received the name of the little store ship, the Good Hope. As can be imagined, rains caused damage from time to time to this building, the first in Southern Africa, and home for the Commander and his men.

In 1665 it was decided to build a stone castle and on August 16 of that year Commissioner Isbrand Goske chose a site some 720 ft. to the east of the Fort. On January 2, 1666 Commander Wagenaar, with others, laid the foundation stones.

The second building on the site was a wooden shed which served as a church (there had been a wooden shed for tools, etc., before). This was consecrated on July 4, 1666, but blown down twelve years later.

In May 1667 news was received of de Ruyter's victory in the Thames and work fell into abeyance. However, in February 1671 the old Fort was put into a better state of defense and work was continued on the Castle.

In 1672 news of war set the work on a fast tempo. The new Castle was well on the way to completion but had as yet not replaced the old Fort, which was repaired and improved.

By June 1674 the new Castle was so far advanced that it was considered to be more defensible than the Fort and the Governor and his men moved into their new quarters during July 1674. The moat was dug by the Governor who made all passers-by contribute by removing a certain number of basketfuls of earth.

In April of 1676 the five bastions in this star-shaped building were officially named after the titles of the Prince of Orange: the south-eastern, Nassau; the eastern, Catzenellenbogen; the northern, Buuren; the western, Leerdam; and the southwestern, Oranje.

Simon van der Stel landed at the Cape on October 12, 1679 to become the first Governor. He was born at Mauritius, but was educated in Holland.

During his administration the first of the Fnrch Huguenots landed (April 13, 1688).

It was van der Stel who closed the sea entrance to the Castle and built the new one, which is the subject of the stamp issued.

Over the gateway, sculptured in stone, are the arms of Amsterdam, Delft, Zeeland, Hoorn and Enkhuizen, the combinations of whose chambers formed the Dutch East India Co.

The DEI monogram, the intertwined V.O.C. (Vereenigde Oost-Indische Compagnie), is to be seen above the capitals. On the pediment are the arms of Holland.

The ravelin in front of the new gateway was not completed until 1707. The cell-like space that was left when the old entrance was walled up was for long used as a place of detention. On the ceiling is a plan of the Castle in relief on metal.

In 1716 the Kat (wall dividing the Castle into two parts) was built. This also comprises the Governor's beautiful quarters, a show piece with its fine entrance porch. Today the Castle is the headquarters of

the Cape Command and at the same time a National Memorial. It is open to visitors.

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CHINESE ART
(Continued from page 11)

the Han reign. Many ephemeral states and dynasties followed the Three Kingdoms Dynasty before the next union was achieved.

Red China's 1953 issue pictures what Michel Catalog terms a "Trommelwagen" (bandwagon). This is a distance recorder dating to 300 A.D. and taking the form of a drum cart. For every Chinese mile travelled, the drum was beaten by one of two wooden figures of a man, and for every ten Chinese miles, by the other little man.

Sui and Tang Dynasties (589-907 A.D.) — After the long period of division came the dynasties of Sui (589-618 A.D.) and Tang (618-907 A.D.). Under the second emperor of the Tang dynasty, China became for a time the strongest and largest empire on earth. Prosperity flourished and poetry rose to new heights. From this dynasty dates the earliest known printing, and paper money made its appearance. It reached its apex under Hsuan Tsang (reigned 712-716 A.D.), but toward the close of his reign, a disastrous rebellion broke out which marked the beginning of the dynasty's decline.

The 1952 and 1953 "Glorious Fatherland" issues of Red China show murals from the caves in the Tun Huang District which were probably begun in the late Wei period.

The "Man shooting Yak" is from the west portion of the north wall of Cave 285. The stamp shows a detail of an archer taking aim at a tawny, yak-like animal. This is from the late or Western Wei period.

The "Benefactor" dates to the Sui Dynasty and shows a servant presenting an offering in a Buddhist temple.

The "Celestial Flight" dates to the Tang Dynasty. The scene on this stamp is from an extremely ancient story about Hou-I, the prince of Yu Ch'ung, but is reminiscent of the Taoist priest of the Three Kingdoms dynasty. Through his friendship with the Western Queen Mother, Hou-I had obtained from her the elixir of life. Before he could use the wonderful drug, however, it was stolen from him by his wife, who fled with it to the moon. Hou was enraged at the loss of his elixir, as well as his wife's perfidy and attempted to shoot her, but the wife reached the Palace of the Moon in safety.

The "Dragon" is also from the Tang Dynasty and is a somewhat simplified form among conventional clouds, flowers and leaves. The dragon was usually considered a benevolent creature who controlled the weather and was the guardian of the Eastern portion of Heaven.

The Red China issue of October 10, 1952 shows Picasso's "Dove". The frames of the stamps are designed from mural frescoes in the Tun Huang Caves. The September 1, 1953 issue also shows Tun Huang mural paintings, although the exact caves have not yet been identified.

The Thousand Budda Caves of Kansu, often called the Tun Huang Caves after the nearest oasis-city, form a fabulous gallery of Chinese art. The first cave chapel was, according to tradition, excavated there in the fourth century A.D.

For a thousand years there was more or less continuous excavating and painting. Restoration and redecoration have been carried on. The caves were for a few years after World War II more accessible than at any other time in their history.

"The Sacred Oasis" by Irene Vongehr Vincent is an account of her visit to the caves in 1948.

Sung Dynasty (960-1279 A.D.) — Following the Tang were five short-lived dynasties which gave way to the Sung in 960. Although it began auspiciously, it soon became disturbed by the Tartars who, in 1125, took possession of the capital at Kai-feng, Honan.

Then when the emperor failed to pay his tribute remittance promptly, the Tartars took possession of all the northern part of the country. Early in the 13th century, Genghis Khan invaded China and the conquest by the Mongols was completed in 1279 when Kublai Khan became emperor of all China.

In the Formosan Art Treasures series of September 15 are a jade tankard dating to the Northern Sung period, and a porcelain washer glazed in pale blue, from the Southern Sung Dynasty.

This later is a shallow oval brush washer covered with a crackled glaze of the color traditionally described by the Chinese as "egg

blue", referring to the color of duck eggs.

This tinge of color has been traced to the presence of a minute quantity of iron in the ware. Crackled glaze was affected by the Chinese potters from the Sung dynasty onwards. When the process was perfected, large or small crackle could be produced at will.

Yuan Dynasty (1279-1368 A.D.) — The Yuan Dynasty is that of the Mongol rule. There is no work of art on stamps from this period so far as we know, but it was during the reign of the Khans that Marco Polo visited Cathay.

For years he was in the service of Kublai Khan and upon his return to Venice wrote the account of his travels which has made him famous.

Marco Polo is shown on the Italian issue of 1954 (Nos. 655-56) with the Lion of St. Mark on his left and on his right a map of China and a Chinese dragon, symbolizing the scene of his travels and adventures. A line connects Venice and China, showing the route of the journeys.

Ming Dynasty (1368-1644 A.D.) — The foreign rule of the Khans never became popular with the Chinese. Chinese leaders finally rebelled and Hung Wu (Chu Yuan-chang) succeeded in establishing himself at what is now Nanking, calling his new dynasty by the name of Ming.

In 1421 Hung Wu's son came to the throne and the Imperial Court was transferred from Nanking to Peking. He was a great builder and the palaces and temples which through succeeding centuries made the city architecturally famous were largely his work.

A faint idea of the pomp and glory of this court has been obtained by those who have had the opportunity to visit the Thirteen Tombs of the Ming Emperors, near Peking. Judging only by the illustration in the Michel Catalog, the \$250 stamp of the 1953 Red China issue may show one of the lion statues at the approach to these tombs.

The porcelain jug in the shape of a monk's cap, shown on the May 1, 1961 Formosan issue, dates to the early 15th century. Named from the shape of its lid, this jug is a type relatively uncommon in Chinese ceramics.

The color is called "pao-shih-hung" (precious stone red, or ruby red). In the 40 character Ch'ien-lung poem cut in the glass under the base, in the spring of 1775, the emperor called it "chu-sha", a term that now translates to our word "cinnabar".

In the issue of February 1, 1961 is shown a jade flower vase from this dynasty. Also in the February issue is a porcelain vase in the shape of a Tsun, which was described in the new issue news as being from the Sung Dynasty.

Possibly I have confused the stamps as the official booklet on these national treasures illustrates an identical vase in jade, terming it a "Leaping Fish".

This jade fish, of the Ming Dynasty, is carved in such a way that the body is largely white while the blackish outer crust of the stone has been used to accent the tail, dorsal fin, horn, eyes, and lips.

A small hornless dragon clings to the fish's belly. The accompanying wooden stand is carved to represent waves. Once we have all of these stamps in front of us, this particular jade will be easy to identify as it is such an individual piece.

The Manchu Dynasty (1644-1912 A.D.) — After ruling nearly 300 years, the Ming dynasty fell before the Manchus, a tribe of Tartars from the northeast. The Chinese did not give up without a struggle and it was not until 1662 that the successors of

the implacable Koxinga were finally eliminated.

For a century and a half, the Manchus provided the throne with able rulers. This was the dynasty of the Opium War, wars with England and France, the Boxer Rebellion and the Russo-Japanese war.

It is interesting to recall that in April 1902 Russia promised to respect the commercial rights of all nations and agreed to withdraw gradually her troops from Manchuria. She continued to find pretexts for delays and sought from China, in return for evacuation, compensations which would have strengthened her hold on the debated territory. Does the situation sound familiar?

In the last years of the Manchu Dynasty it was held together by the Dowager Empress Hsi Tai-hou. She ruled as co-regent during the minority of her son and after his death in 1875 continued to be dominant until her death in 1908.

The summer house of the Empress Dowager is shown on the Chinese set for 1959 and also on a stamp of the occupation. A bronze cow which stands close to the Seventeen Hoies Bridge is shown on the other stamp of the set. The cow was placed there as a charm to ward off floods.

The Formosan issue of August 15, 1961 pictures a porcelain palace perfume decorated in variegated enamel which dates to this period.

History of the Chinese Art Treasures—The former Imperial Collection of the Manchu dynasty, from which the present National Palace and Central Museums collections were made, was brought together in the 18th century by the Emperor Kao-tsung.

The last Manchu emperor retained possession of the collection for some years after his rule ended in 1912. While the collection was under his control, many of the best pieces were disposed of. Most of what remained was installed at the Palace Museum, Peking, in 1925.

When Peking was threatened by the Japanese invasion (1933-1937) the most important objects were crated and shipped to Shanghai and Nanking. Later they were taken inland. Between 1937 and 1947 the crates were moved back to Nanking, and in 1949 shipped to Taiwan with the help of the United States Navy.

Some 231 of these art objects are now on exhibit in the United States. During 1961 and 1962 they are being shown in Washington, D.C., New York, Boston, Chicago, and San Francisco.

Of the 18 treasures shown on the Formosan series, 13 are pictured

and described in the book "Chinese Art Treasures", published in 1961 by Skira. It is a beautiful book and may be purchased at any of the museums housing the exhibition.

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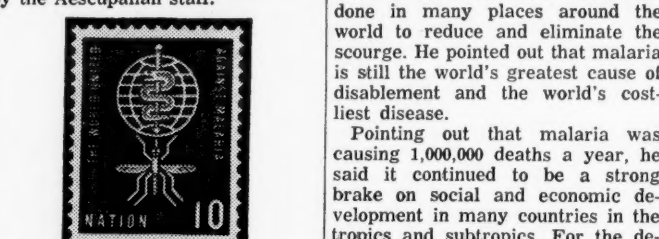
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VITALLY INTERESTED IN SALE OF MALARIA STAMPS for the UN's World Health Organization are, from the left, Manfred R. Lehmann whose firm will handle their sale and distribution; Dr. Rodolphe Coigney, Chief of the Regional WHO Office at the United Nations; and Dr. Oswaldo da Silva, Regional Head of the WHO Unit in Washington, D. C.

MALARIA STAMPS
(Continued from page 1)
are at liberty to adopt the design of their choice. However, a common slogan and device will probably be incorporated in all. The message which millions and millions of stamps will carry across the world is, "The World United Against Malaria". An emblem has also been suggested which consists of a globe symbolizing world unity and the anopheline mosquito being attacked by the Aescupalian staff.



One of several proposed designs.
Apart from issuing millions of stamps, some of them in more than one denomination, an increasing number of governments are making a further contribution to WHO's malaria eradication campaign by donating such stamps for philatelic sales. Official notification has also been received at WHO Headquarters in Geneva of further gifts in the form of related philatelic material such as first day covers, souvenir sheets, stamped cards, etc.
In order to safeguard the dignity of this campaign as well as to protect the interests of donor governments, and to ensure equal terms for all prospective buyers, WHO has concluded an agreement with the Inter-governmental Philatelic Corporation, 225 W. 34th St., New York City, to whom philatelists can write directly.
The firm has agreed to sell at their face value all stamps contributed to WHO, through a specially established subsidiary called "Philatelic Agency for Malaria Eradication Postage Stamps, Ltd."

Income from the sale of stamps and other philatelic material goes to WHO's Malaria Eradication Special Account, which is an international repository for funds contributed by governments, foundations, industry, labor organizations and the public to help finance WHO's malaria operations.
Members of the philatelic press were briefed on this money-raising project, as well as the program now current and planned for the elimination of the vicious disease from the earth. This took place in the Press Section of the United Nations Building. Participating for the WHO were Dr. Rodolphe Coigney, Chief of the Regional World Health Organization Office at the United Nations; Dr. Oswaldo da Silva, Regional Head of the WHO in the United States, Washington, D. C.; and Manfred R. Lehmann, head of the Inter-Governmental Corp. which will handle the stamps.
Dr. Coigney related the work which had been done to date in attempting to interest member nations of the UN in releasing stamps. Besides the sixty countries pledged to such issues at this time, he felt encouraged to believe that nearly all the 100-plus members of the UN would

ATTENTION DEALERS
The editions of January 8 and 15 will be in process during the weeks in which Christmas and New Year's occur. This will give our staff one day less each week in which to work. For that reason we suggest that advertising copy for these editions be sent in earlier than usual.
Copy for January 8 should arrive by December 22, and that for January 15 by December 29, so that it can be given our usual thorough attention. Such co-operation will be greatly appreciated by our employees.
The normal closing late of Wednesday noon, twelve days before publication date will then resume (noon January 10 for the January 22 issue).
Linn's Weekly Stamp News

their sale at the Agency; remainders to be immediately destroyed; keeping denominations at nominal figures.

I read and examined the contract each of the participating nations must sign. Provisions just described are a part of that agreement.

Mr. Lehmann and Dr. Coigney were both asked if the World Health Organization or the United Nations itself has some means of preventing limited issues, or the cornering of a certain value or quantity by unscrupulous speculators. It was pointed out that this has occurred several times in past years when a topical or series caught the fancy of collectors around the world. Limited or cornered emissions cause a purchase price to increase many thousand percent over face bringing anger and dismay to those who want complete collections.

Both men stated no assurance could be given that a nation would not produce a limited issue; submit to "cornering", or have unreasonable high face values. They further advised that there is no disciplinary action which could be invoked.

Dr. Coigney and Mr. Lehmann said that when the idea of stamps as a means of raising funds for malaria eradication was offered to the world's postal administrations, they were told actions of this kind which break faith with stamp collectors must be emphatically guarded against. However, no assurance could be given that some country might not "fall by the philatelic wayside".

As a personal opinion I believe that collectors can pursue this topic wholeheartedly with less than the usual risks to their purses.

Representatives of some of the participating African nations, as well as Franklin R. Bruns, Jr., Director of the Division of Philately of the U. S. Post Office Department, were present at a brunch Sunday November 19 as guests of the Inter-Governmental Philatelic Corp. Present also were representatives of the philatelic press and philatelic notables. This group was given the formal announcement of the Malaria Eradication stamps for fund raising by Man-

fred Lehmann, president of the corporation.

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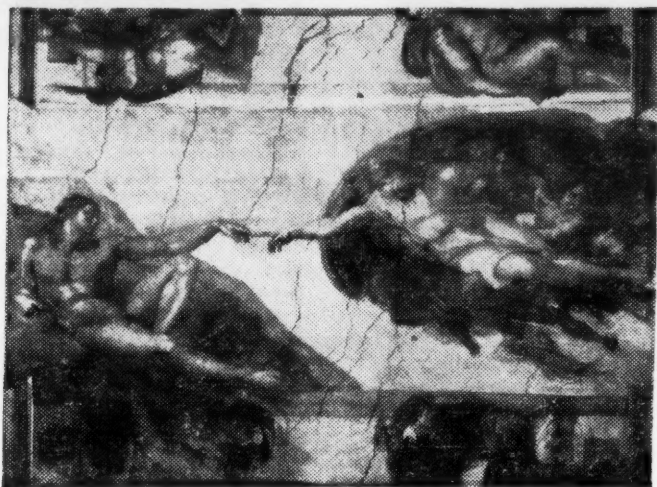
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23-24	.60	2.40	.50	67-68	.15	.60	.12
25-26	.70	2.75	.55	Same Used	.15	.60	.12
29-30	6.00			69-70	.15	.60	.12
31	.75	1.50		71-72	.30	.60	.30
32-33	.50	1.80	.45	73-74	.15	.60	.12
35-37	1.00	.75	.75	75-76	.15	.60	.12
39-40	.35	.30		77-78	.15	.60	.12
41-42	.40			79-80	.16	.60	.12
43-44	.40	.30	.81	81-82	.16	.70	.12
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Only the small "hands portion" in the center of the "Creation of Adam" fresco in the Sistine Chapel of the Vatican was used in the United States IGY stamp design of 1958. The original work was done by Michaelangelo (1474-1564) between about 1508-1528.

A Study Of Human Hands From Art Objects As Reproduced In The Designs Of World Stamps

Margaret F. Marcus

Hands as an ubiquitous part of the normal human body are naturally present on stamps when human beings are in evidence. But few hands from art objects have been reproduced whose gestures have sufficient significance to call one's attention to them, and designs where hands dominate the stamp design are fewer still. Present-day stamp designers, however, and their patrons the Post Office Department, have become extremely fond of the single hand, or hands, as a main theme.

While we are not concerned with motives other than those from the field of art it is interesting to be familiar with a few as they make clear how really hands, whether stylized or realistic, give their message and so are easy to use for commemoratives and for propaganda.

To mention but a few, there are single hands using sign language for the second World Congress of the Deaf, (Yugoslavia, 1955 No. 423), and drawn as stop signals for Safety Campaigns (Argentina, 1947 No. 578).

Germany has used stylized hands, one with the plan of Cologne Cathedral intermingled with it, to commemorate the 77th meeting of German Catholics (1956 No. 750).

Two hands reach for the Dove of Peace (France 1946, No. 566) or symbolize United Europe (France 1957, Nos. 846-47). They hold grapes and a branch of olives in Tunisia's colorful issue of 1956-57, or plant a tree in Lebanon's 1960 airmail.

Fantastic and ingenious are the hands that make the map of Africa in an issue from Tunisia in 1960. One of the most appealing of a single hand was issued by Monaco in June of this year (No. 482). It is so sensitively drawn that its message, Dr. Schweitzer's creed "Reverence for Life", is understood immediately.

(Editor's note: The hand of Liszt as a young man, from a sculpture in the Liszt Museum, Budapest, appeared after this article was written. It will be found on a 10pf. stamp of the German Democratic Republic, issued October 19.)

Perhaps the handsomest and most carefully composed design is that of clasped hands issued in France

The stamp issued to express the gratitude of the children of Argentina to the people of the world for their aid against poliomyelitis was well chosen in subject matter (Argentina No. C26). It reproduces the grave figure of the seated Christ Child, His hand raised in blessing, from Leonardo's "Virgin of the Rocks".

Two stamps from Belgium have beautiful hands although without reference to the intention of the stamp as in both cases they are part of an art series. One (1939 No. B245) shows Rubens' portrait of himself and his wife Isabella Brandt seated together, their clasped hands sealing the devoted union they enjoyed.

The other (1956 No. B116) is a portrait of one of the members of the van Berchem family by Frans Floris. It represents a lady playing a piano with a most charming and sensitive rendering of her hands.

There is a gracious gesture of the Archangel Gabriel raised in recognition of the future Mother of God in a detail from Leonardo's "Annunciation" (Vatican 1956 Nos. C26,

C29, C32).

When it comes to the specific subject of this paper, if there are only four issues it can at least be said of them that their themes are noble and the artists who expressed them among the great—three from the West, one from the East.

The first appeared in 1958 on a

stamp of the United States (No. 1107). It is a detail from Michaelangelo's Italian frescoes in the Sistine Chapel, which he painted between 1508-ca. 1528.

It comes from the panel in the ceiling depicting the Creation of Adam, where God, the mantle of

(Continued on page 29)

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A Classic Study In A Popular Field "The Paid Markings on the 3c U.S. Stamp of 1861"

by George W. Linn

As the title indicates, this study is confined to one stamp, the 3c of 1861, and one type of cancellation, the word "PAID" with or without other ornamentation. In the more than 100 such marks, Mr. Linn presents 90, with their pedigrees and places of use, not previously recorded. So it can be seen that quite a bit of original research went into the writing.

The author has separated the PAID types into twelve different categories depending on their appearance. Each is illustrated, fully described, with the known towns of use listed.

An introductory chapter instructs the reader in an approach to the collecting of postmarks and printing terms and practices. With each book comes four sheets on which all the cancels are printed. These can be cut from the sheet and placed in the album with a cover or stamp as an illustration of the type which the item bears.

The following statement is characteristic of comments on the book:

"Dear Mr. Linn:

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"I would like to congratulate you on a job well done. Only once in a while do you see a 'labor of love' so well executed.

"Not only is your book informative, but its presentation is excellent; and I think the inclusion of the illustrative plates was a wonderful idea.

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"Again my congratulations . . . I remain,

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"American Revolutionary War Heroes of Foreign Birth" is the subject of a new color slide series prepared by the American First Day Cover Society.

The 54-slide program illustrates a rich period in our country's history. The slides depict first day covers of U.S. postage stamps issued between 1926 and 1933.

It has generally been assumed that few cacheted FDC's were prepared during this early phase of the hobby. The series shows all cachets prepared during this period. Many are very scarce and some were unknown to collectors until unearthed by research.

This absorbing program was produced from the prize-winning collection of Stanley Fryczynski, Jr. Three years were spent in locating elusive covers and in the presentation. A more comprehensive collection representing this philatelic period is not known to exist.

Philatelic clubs may borrow this full-color slide series for their own programs. Arrangements may be made by contacting Glen A. Woodford, 12 Tyler Court, Manlius, N. Y.

SAINT-COMPOSER
(Continued from page 18)

is the best and most widely represented; the Tillaisthanam school, and the Walajapet school.

Today, among composers whose

songs are in vogue in concerts, Tyagaraja enjoys the pride of place as the composer par excellence. Of no other single composer were ever sung songs in such constant appreciation. But for the emergence of Tyagaraja, and along with him his two contemporaries, Carnatic musical heritage might not have been consolidated in the recent past and handed down to us.

Taking their stand on tradition, these men of genius saw into the future; therefore, though two centuries have rolled by since Tyagaraja appeared, he continues to this day to be the mainstay of Carnatic music.

The "Dura-desa", or "distant parts of the country", where his music has become famous, is today a continuously expanding region. As the Prime Minister has observed, "the works of this Saint and writer should be translated into other Indian languages".

The process of countrywide appreciation of Tyagaraja's contribution to Indian music and literature should be greatly stimulated by this.

In honoring Tyagaraja by issuing a special commemorative stamp January 6, 1961, the Post and Telegraph Department of India offered its homage to its great Saint-composer. On the stamp he is shown with a Persian-type lute or tanbaur by his side.

Through the graciousness of the Post and Telegraph Department of India, we are able to illustrate the Samadhi of the Saint at Tiruvayyaru.

English "Stamps On Ships" Deal By ATA

By special arrangement with the publishers in England, the American Topical Assn. has imported a new book "Stamps and Ships", by James Watson, noted topical philatelist and associate editor of Gibbons Stamp Monthly of London.

This 141-page, hard-bound, volume has over 100 illustrations. It is easy to read and each stamp is described by country, denomination, and the subject on it. A complete and carefully compiled index, the tables of contents and illustrations, make this book most useful as a reference guide of worthwhile ship stamps.

The contents include ancient boats, sailing ships through ages, mutiny on the "Bounty", native craft, traders, trawlers, whalers, canal and lake craft, steamships, liners, merchant fleet, navies, war ships, antarctic ships, yachts, and many more.

"Stamps and Ships" is one of four matching volumes by the same author. The other three give similar treatment to stamps and railways, music, and aviation.

While all four books are \$3 each, the low group price is only \$8 for any three titles, \$10 for all four. (Outside the U.S.A. add 25c shipping for one or two books, 85c for three or four books which includes registration).

Immediate delivery is made on all (except Music, due early 1962) by the American Topical Assn., 3300 N. 50th St., Milwaukee 16, Wis.

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This is the 1961 edition of the Highly Attractive and Philatelically Important Souvenir Folders which LINN'S WEEKLY STAMP NEWS has produced each year in compliment to the American Stamp Dealers' Assn. Annual National Philatelic Exhibition in New York City.

On the right inside page is space for a copy of the Pershing stamp to have its First Day of Issue November 17 at the ASDA Show, as well as a First Day Cover. (Stamp and cover are not included.)

A Biographical Sketch of General Pershing is to be found on the left inside page. On the back is a reproduction of the stamp in an enlarged size as well as data pertaining to the design, designers and engravers.

The frontispiece has a Portrait of General Pershing, lustefully arranged amidst Dedicatory Legends.

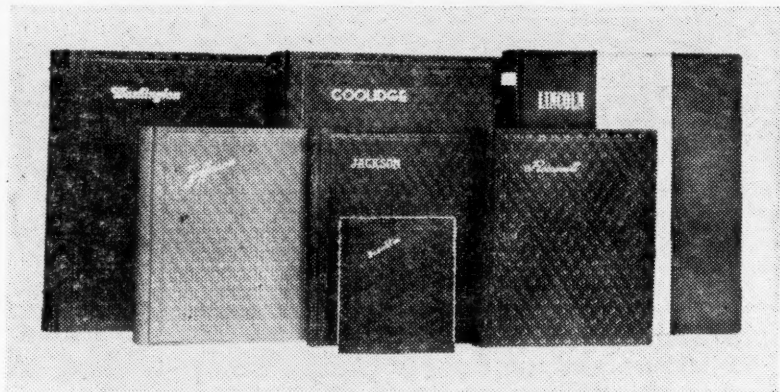
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51	.12	—	—	.15
52	.04	—	73-74	.13
53	.06	—	75-76	.13
		addressed	77-78	.13
		individual	79-80	.13
55-56	.12	.13	81-82	.13
57-58	.12	.13	83-84	.13
59-60	.12	.13	85	.90
61-62	.12	.13	86-87	1.15
63-64	.13	—	88-89	.13
65-66	.14	.15	90-91	.13
67-68	.14	.15	92	.35
		undd.	93-94	.17
		individual	95-96	.17
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